

MSC
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op. 99
1860
vol. 1

SAM MILLIGAN

No. 1.

"VOYAGE EN SUISSE."

TROIS

Morceaux Originaux.

POUR LA

HARPE SEULE.

N^o 1 "BÂLE"

IN B FLAT.

2 "ZURIC"

IN A FLAT.

3 "ST GALLOIS"

IN F

dedicé à

Miss Alicia Windsor.

(OF BATH.)

PAR

CHARLES OBERTHÜR.

Harpiste de S. A. R. la Duchesse de Nassau.

Op. 99.

Price 3/6 ed.

London

EDWIN ASHDOWN, HANOVER SQUARE.

"VOYAGE EN SUISSE"

N^o. II.


BÂLE.

PAR

CHARLES OBERTHÜR.

OP. 99.

ALLEGRO
VIVO.



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First system of musical notation for Harpe, measures 1-8. The music is in 2/4 time, key of B-flat major. The right hand features a melodic line with trills and grace notes, while the left hand provides a harmonic accompaniment. Dynamics include *sf* (E♭) and *sf*. The system concludes with a *Dim:* marking and a *Calando* instruction.

Second system of musical notation for Harpe, measures 9-16. The tempo changes to *A TEMPO.* The right hand continues with a melodic line, and the left hand provides a steady harmonic accompaniment.

Third system of musical notation for Harpe, measures 17-24. The right hand features a series of chords, and the left hand provides a harmonic accompaniment. A *Cres:* marking indicates a crescendo.

Fourth system of musical notation for Harpe, measures 25-32. The right hand features a series of chords, and the left hand provides a harmonic accompaniment. A *Molto cres:* marking indicates a molto crescendo.

Fifth system of musical notation for Harpe, measures 33-40. The right hand features a series of chords, and the left hand provides a harmonic accompaniment. A *ff* marking indicates fortissimo. The system concludes with a *(G♭D♭C♭A♭)* marking.

Dolce cantabile,
marcato bene il canto.

sf *Sosten:*

sf

(ch A b) *pp* *Leggiero.*

simile.

(C#)

8a

loco.

p/p leggiero.

(Ab)

(cbAb)

*Dolce cantabile.**marcato. bene il canto.:**sf**Sosten:**sf*

The first system of musical notation for Harpe. It consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a series of chords and arpeggiated figures. The lower staff is in bass clef with the same key signature and time signature, featuring a more rhythmic accompaniment with eighth and sixteenth notes.

The second system of musical notation for Harpe. It continues the two-staff format. The upper staff has a melodic line with some accidentals. The lower staff has a bass line. Between the staves, there are harmonic markings: (Fb Db) and (Gb Cb). A crescendo marking "cresc:" is placed above the lower staff.

The third system of musical notation for Harpe. The upper staff features a rapid ascending scale marked with "sf" (sforzando). The lower staff continues the accompaniment. The text ".... stringendo" is written above the lower staff. The system concludes with a double bar line and a 3/4 time signature change.

The fourth system of musical notation for Harpe. The upper staff begins with the tempo marking "TEMPO [ritardando symbol]". The music is marked "mf" (mezzo-forte). The system shows a continuation of the melodic and harmonic material.

The fifth system of musical notation for Harpe. It continues the two-staff format. The lower staff has a harmonic marking (Eb Gb) written above it. The system ends with a double bar line.

HARPE.

First system of musical notation for Harpe. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A chord change is indicated by the notation $(Cb\ Ab)$.

Second system of musical notation. The right hand continues the melodic development. Chord changes are marked with $(C\sharp)$ and (Db) in the left hand.

Third system of musical notation. The right hand has a more active melodic line. The left hand includes a sf (sforzando) marking and a chord change to (Eb) .

Fourth system of musical notation. The right hand features a melodic phrase starting with a sf marking. The left hand includes a $Dim... e... calando$ instruction and chord changes to $(Eb\ D\sharp)$ and $(G\sharp)$.

Fifth system of musical notation. The right hand has a melodic line with some dotted rhythms. The left hand includes the instruction $A\ TEMPO.$

Sixth system of musical notation. The right hand continues the melodic line. The left hand includes a $Cres...$ (crescendo) instruction.

HARPE.

1)

molto *cres:..... e string:.....*

Dolce. e legato.

sf

delicato..... e ... dim... poco..... a... poco.

ff (Gbb) (Db)

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.

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|---|--------------|
| | <i>s. d.</i> |
| <i>a</i> Fantasia, dedicated to Thalberg..... | 5 0 |
| <i>b</i> Introduction and variations on a favourite Air of Bellini..... | 4 0 |
| <i>b</i> Marche favorite du Sultan..... | 2 6 |
| <i>c</i> Twelve favourite airs..... | 3 0 |

APTOMMAS.

- | | |
|-----------------------------------|-----|
| <i>b</i> WELSH MELODIES: | |
| 1. The rising of the sun..... | 2 6 |
| 2. Of noble race was Shenkin..... | 2 6 |
| 3. Ap Shenkin..... | 2 6 |
| 4. Poor Mary Anne..... | 2 6 |
| 5. Love's fascination..... | 2 6 |
| 6. Sweet Richard..... | 2 6 |
| <i>b</i> Aptommas's polka..... | 3 0 |

BELLOTTA, F.

- | | |
|--|-----|
| <i>b</i> Galop brillant..... | 2 6 |
| <i>b</i> Il trovatore. Fantaisie sur l'opéra de Verdi..... | 3 6 |

BOCHSA, N. C.

- | | |
|---|-----|
| <i>b</i> LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants: | |
| 1. Di Pescatore and Ama tua madre (Lucrezia)..... | 2 6 |
| 2. O divina Agnese (Beatrice di Tenda)..... | 2 6 |
| 3. Com'è bello (Lucrezia Borgia)..... | 2 6 |
| 4. Meco & Voga voga luna (La Straniera)..... | 2 6 |
| 5. March & Pas redoublé (Satio)..... | 2 6 |
| 6. Voga, voga, & Sogno talor (Parisina)..... | 2 6 |
| 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)..... | 2 6 |
| 8. Ah! tu sei (Parisina)..... | 2 6 |
| 9. Quanto è bello (L'elisire d'amore)..... | 2 6 |
| 10. Io l'udia (Torquato Tasso)..... | 2 6 |

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| <i>b</i> Récitations pour les Harpistes de toutes les forces: | |
| 1. My own blue bell..... | 2 6 |
| 2. The bridal ring..... | 2 6 |
| 3. The Prince of Wales' march..... | 2 6 |
| 4. March in the old Irish style..... | 2 6 |
| 5. Souvenir à l'Ecosaise..... | 2 6 |
| 6. The wild white rose..... | 2 6 |
| 7. Rondo à la villageoise..... | 2 6 |
| 8. L'invitation à la polka..... | 2 6 |
| 9. Le moulinet..... | 2 6 |
| 10. Welch polka..... | 2 6 |

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| <i>b</i> RELIQUES IRLANDAISES. Favourite Irish airs in 3 books: | |
| 1. Planxty Kelly and The old woman..... | 2 6 |
| 2. Nancy Dawson and Savourneen Deelish..... | 2 6 |
| 3. Sly Patrick and The Moreen..... | 2 6 |

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| <i>c</i> Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books..... | 4 0 |
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| <i>b</i> TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions..... | 5 0 |
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| <i>b</i> TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys..... | 5 0 |
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| <i>c</i> A te diro (Roberto Devereux). Transcription..... | 3 0 |
| <i>b</i> A temple to friendship (T. Moore). Variations..... | 3 0 |
| <i>b</i> Cease your funning. Fantasia and variations..... | 4 0 |
| <i>c</i> Cease your funning. (Variations as sung by Mrs. Salmon)..... | 2 6 |
| <i>c</i> Grand military march..... | 2 0 |
| <i>c</i> Grand parade march..... | 2 6 |
| <i>d</i> L'encouragement. Simple melodies arranged in a most easy style..... | 2 6 |
| <i>b</i> Partant pour la Syrie. Fantaisie martiale..... | 4 0 |
| <i>c</i> Petit souvenir (Tyrolienne de Guillaume Tell)..... | 2 6 |
| <i>c</i> Tartar divertimento (introducing the Tartar drum)..... | 2 6 |
| <i>c</i> The celebrated Rossignol waltz..... | 1 6 |
| <i>c</i> The last new French march..... | 2 6 |
| <i>a</i> Weber's last waltz. Grand and brilliant variations..... | 5 0 |

CHATTERTON, FREDERICK.

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|--|-----|
| <i>b</i> Amor! possente nome. Petite fantaisie..... | 3 0 |
| <i>b</i> L'horloge des Tuileries. Petit amusement..... | 3 0 |
| <i>a</i> Le carnaval de Venise. Morceau fantastique..... | 5 0 |
| <i>b</i> The dawn of spring. Easter piece..... | 3 0 |

CHATTERTON, J. BALSIR.

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| Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement..... | 5 0 |
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| <i>b</i> A SELECTION OF HIS FAVOURITE COMPOSITIONS: | |
| 1. Annie Laurie. Scotch melody. Transcribed..... | 3 0 |
| 2. Auld Robin Gray. Scotch melody. Transcribed..... | 3 0 |
| 3. Bardic relics, No. 1. Sweet Richard..... | 3 0 |
| 4. Bardic relics, No. 2. Nos galan..... | 3 0 |
| 5. Bardic relics, No. 3. Llandoverly and Serch hudol..... | 3 0 |
| 6. Bardic relics, No. 4. Of noble race was Shenkin..... | 3 0 |
| 7. Beauties of Irish melody. Savourneen deelish and Kate Kearney..... | 3 0 |
| 8. Bridal march..... | 2 6 |
| 9. Chant des Croates (J. Blumenthal)..... | 3 0 |
| 10. Don Pasquale. Fantasia..... | 3 0 |
| 11. Gems of Irish melody, No. 1..... | 2 0 |
| 12. Gems of Irish melody, No. 2..... | 2 0 |
| 13. God save the Queen. Variations..... | 3 0 |
| 14. Gondolier row. Variations..... | 3 0 |
| 15. Grand American march..... | 2 6 |
| 16. Il trovatore (The prison scene)..... | 3 0 |
| 17. Kathleen Mavourneen and Dermot astore..... | 3 0 |
| 18. L'elisire d'amore. Fantasia..... | 3 0 |
| 19. La gitana. The new cachucha..... | 2 6 |
| 20. Les noces. Fantasia, introducing Danish air..... | 3 0 |
| 21. Relics of Wales (Three Welsh airs)..... | 3 0 |
| 22. Rousseau's dream. Capriccio..... | 3 0 |
| 23. The bloom is on the rye (Bishop)..... | 3 0 |
| 24. The light of other days (Balfé)..... | 3 0 |
| 25. The old house at home (Loder)..... | 3 0 |
| 26. Victoria march (introducing "The brave old oak")..... | 3 0 |

CHIPP, T. P.

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| <i>b</i> I love but thee (T. Moore). Introduction and variations..... | 3 0 |
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DUSSEK, O. B.

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| <i>d</i> THE HARPIST'S FRIEND. A series of popular melodies: | |
| 1. Merch Megan..... | 1 0 |
| 2. The rising of the lark..... | 1 0 |
| 3. March of the men of Harlech..... | 1 0 |
| 4. Lilla's a lady..... | 1 0 |
| 5. Savourneen deelish..... | 1 0 |
| 6. La rosa waltz..... | 1 0 |

GODEFROID, FELIX.

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| <i>b</i> Lucrezia Porgia. Fantasia on Donizetti's opera..... | 4 0 |
| <i>b</i> Norma. Fantasia on Bellini's opera..... | 4 0 |

HOLST, GUSTAVUS VON

- | | |
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| <i>c</i> "ETRENNES AUX DAMES." Select airs, &c.: | |
| 1. True love, German air..... | 2 6 |
| 2. Le vaillant troubadour..... | 2 6 |
| 3. The farewell of Raoul de Coucy..... | 2 6 |
| 4. Le départ du jeune Grec..... | 2 6 |
| 5. Adolphe. German air..... | 2 6 |
| 6. German Waltzes..... | 2 6 |
| 7. Ye banks and braes o' bonny Doon..... | 2 6 |
| 8. What beauties does Flora disclose. Scotch air and a Quick march..... | 2 6 |
| 9. Stanco di pascolar. Venetian air..... | 2 6 |
| 10. Di piacer (La gazza ladra)..... | 2 6 |

HUNT, W. R.

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| <i>c</i> The blue bells of Scotland. Introduction and variations..... | 3 0 |
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LABARRE, THEODORE.

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| <i>b</i> Non più mesta. Fantasia on Rossini's air..... | 3 0 |
| <i>b</i> The last rose of summer. Variations..... | 2 6 |
| <i>b</i> There is no home like my own. Variations..... | 2 6 |

MEYER, F. C.

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| <i>b</i> Auld Robin Gray. Divertimento..... | 3 0 |
| <i>b</i> Mélange (introducing "My lodging" and "The rose-tree in full bearing")..... | 4 0 |

OBERTHÜR, CHARLES.

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| <i>b</i> Op. 25. Addio, mia vita, addio! Barcarolle..... | 2 6 |
| <i>a</i> Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original..... | 6 0 |
| <i>b</i> Op. 27. Rémémorances des Mousquetaires. Fantasia on Halévy's opera..... | 3 0 |
| <i>b</i> Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi..... | 7 0 |
| <i>b</i> Op. 29. La mélancolie de F. Prume. Transcription..... | 2 6 |
| <i>b</i> Op. 38. Una lagrima sulla tomba di Parish Alvars. Elégie..... | 5 0 |
| <i>b</i> Op. 51. La belle Emmeline. Improptu..... | 3 6 |
| <i>b</i> Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES: | |
| 1. La cascade..... | 3 6 |
| 2. La coquette..... | 2 0 |
| 3. La consolation..... | 3 0 |
| <i>b</i> Op. 61. "GEMS OF GERMAN SONG." Twelve recreations: | |
| 1. Adelaide..... | 3 0 |
| 2. The first violet..... | 2 0 |
| 3. Zuleika..... | 2 0 |
| 4. Cooling zephyrs..... | 2 0 |
| 5. The huntsman, soldier, and sailor..... | 2 6 |
| 6. A ride I once was taking (Trab, trab)..... | 2 0 |
| 7. My harp now lies broken (Maid of Judah)..... | 3 0 |
| 8. My heart's in the Rhine..... | 3 0 |
| 9. From the Alp the horn resounding..... | 2 6 |
| 10. With sword at rest (The standard bearer)..... | 2 0 |
| 11. When the swallows fly towards home (Agathe)..... | 2 0 |
| 12. Oh! wert thou mine for ever..... | 2 0 |
| <i>c</i> Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies: | |
| 1. Ye flow'rets that to me she gave..... | 1 6 |
| 2. Praise of tears..... | 1 6 |
| 3. Norman's Gesang..... | 1 6 |
| <i>b</i> Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies: | |
| 1. Streamlet cease..... | 2 0 |
| 2. Forth I roam..... | 2 0 |
| 3. If o'er the boundless sky..... | 2 0 |
| <i>b</i> Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux: | |
| 1. Bâle..... | 3 6 |
| 2. Zurich..... | 3 6 |
| 3. St. Gallis..... | 3 6 |
| <i>b</i> Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites: | |
| 1. Grace..... | 2 6 |
| 2. La fontaine..... | 2 0 |
| 3. Si oiseau j'étais..... | 2 0 |
| <i>c</i> Op. 106. Three characteristic melodies: | |
| 1. Wenn ich ein Vöglein wär..... | 3 0 |
| 2. Lisle laute, lisle linde..... | 3 0 |
| 3. Virgo Maria (O Sanctissima)..... | 3 0 |
| <i>c</i> Op. 110. "PENSÉES MUSICALES." Trois pièces de salon: | |
| 1. Repose..... | 2 0 |
| 2. Sorrow and relief..... | 2 6 |
| 3. Cradle song..... | 2 6 |
| <i>a</i> Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)..... | 6 0 |
| <i>b</i> Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer..... | 2 6 |
| <i>b</i> Op. 121. Trois morceaux caractéristiques: | |
| 1. La gitana..... | 3 0 |
| 2. Mélodie mazurque..... | 3 0 |
| 3. La gazelle..... | 3 0 |
| <i>b</i> Op. 127. Sacred melodies: | |
| 1. Martin Luther's hymn..... | 2 6 |
| 2. Old hundredth psalm..... | 2 6 |
| 3. Before Jehovah's awful throne..... | 2 6 |
| 4. Airs from "The creation" (Haydn)..... | 4 0 |
| 5. Vital spark of heavenly flame..... | 2 6 |
| 6. Agnus Dei (Mozart)..... | 2 6 |
| <i>b</i> Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer): | |
| 1. Nobles seigneurs. Cavatine du page..... | 2 0 |
| 2. A ce mot tout s'anime. Air de Marguerite..... | 2 0 |

OBERTHÜR, CHARLES—continued.

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| <i>b</i> Op. 129. "ÆOLIAN CHORDS." Three melodies: | |
| 1. Gems of the crimson-coloured even..... | 2 0 |
| 2. She was a creature strange as fair..... | 2 0 |
| 3. 'Tis sweet when in the glowing west..... | 2 0 |
| <i>b</i> Op. 132. Nereides. Sketch..... | 3 0 |
| <i>b</i> Op. 142. L'invitation del gondoliere. Sketch..... | 2 6 |
| <i>b</i> Op. 144. Il trovatore. Fantasia on Verdi's opera..... | 4 0 |
| <i>b</i> Op. 145. La traviata. Souvenir de l'opéra de Verdi..... | 3 0 |
| <i>b</i> Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed..... | 2 6 |
| 1. Ah! che la morte..... | Trovatore |
| 2. Il balen del suo sorriso..... | Trovatore |
| 3. Si la stanchezza..... | Trovatore |
| 4. Stride la vampa..... | Trovatore |
| 5. La mia letizia..... | I Lombardi |
| 6. La donna è mobile..... | Rigoletto |
| 7. Parigi, o cara..... | Traviata |
| 8. Ah, fors'è lui..... | Traviata |
| 9. Di Provenza il mar..... | Traviata |
| 10. Libiamo (Brindisi)..... | Traviata |
| 11. Ernani involami..... | Ernani |
| 12. Va pensiero..... | Nabuco |

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| <i>b</i> Op. 158. "SEASIDE RAMBLES." Four musical sketches: | |
| 1. Sea nymphs..... | 2 0 |
| 2. Murmuring waves..... | 2 0 |
| 3. My bark glides through the silver wave..... | 2 0 |
| 4. Water sprites..... | 2 0 |

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| <i>b</i> Op. 159. Andalusia. Bolero brillant..... | 4 0 |
| <i>b</i> Op. 166. The keel row. Fantasia..... | 4 0 |
| <i>b</i> Op. 167. Santa Lucia. Neapolitan air..... | 4 0 |
| <i>b</i> Op. 170. Un ballo in maschera. Fantaisie..... | 4 0 |

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| <i>b</i> Songs without words: | |
| 1. Dans ces instants où le cœur pense..... | 2 0 |
| 2. Ich denke dein, wenn durch den Hain der Nachtigallen..... | 2 0 |
| 3. Eilende Wolken, Segler der Lüfte..... | 2 0 |
| 4. Emelina..... | 1 0 |
| 5. Selige Tage..... | 1 0 |
| 6. Nachgefühl..... | 1 0 |
| 7. Adieu, charmant pays de France..... | 3 0 |
| 8. For I, methinks, till I grow old..... | 3 0 |
| 9. L'air est doux, le ciel est beau..... | 2 6 |
| 10. Ange aux yeux bleus..... | 2 6 |
| 11. We rove among the roses..... | 2 6 |
| 12. Au bord du Rhin..... | 2 0 |
| 13. Au bord de la Lahn..... | 2 6 |
| 14. Au bord de la Nahe..... | 2 0 |
| 15. Au bord du Neckar..... | 1 0 |
| 16. Auf leichtem Zweig..... | 1 0 |
| 17. Ah! be not sad..... | 2 0 |
| 18. Remind me not..... | 1 0 |

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| <i>b</i> "VOYAGE LYRIQUE." Twenty-four National Airs.....each | 3 0 |
| 1. Norway..... | 13. Romagna. |
| 2. Sweden..... | 14. Naples. |
| 3. Denmark..... | 15. Spain. |
| 4. Russia (God save the Emperor)..... | 16. Portugal. |
| 5. Prussia..... | 17. Switzerland. |
| 6. Prussia..... | 18. France (La Marseillaise). |
| 7. Poland..... | 19. France (Les Girondins). |
| 8. Saxony..... | 20. Belgium. |
| 9. Bavaria..... | 21. Holland. |
| 10. Austria (Haydn's hymn)..... | 22. England (Rule Britannia). |
| 11. Hungary..... | 23. America (Hail Columbia). |
| 12. Sardinia..... | 24. England (God save the [Queen]). |

STIEL, W. H.

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| <i>b</i> My lodging is on the cold ground (variations)..... | 3 0 |
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STREATHER, WILLIAM.

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| <i>b</i> Deh vieni alla finestra. Serenade from Don Juan..... | 2 6 |
| <i>a</i> Home, sweet home, of Thalberg, transcribed..... | 5 0 |

TAYLOR, GERHARD.

- | | |
|---|-----|
| <i>a</i> Com'è gentil (Don Pasquale). Transcription..... | 2 6 |
| <i>a</i> Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)..... | 3 0 |
| <i>a</i> Two favourite Irish melodies (Coolin and The minstrel boy). Variations..... | 3 0 |
| <i>a</i> Rigoletto. Fantasia on Verdi's opera..... | 5 0 |

THOMAS, JOHN.

- | | |
|---|---|
| <i>b</i> WELSH MELODIES. Transcribed: | |
| 1. The ash grove..... | 3 |
| 2. The bells of Aberdovey..... | 3 |
| 3. Sweet melody, sweet Richard..... | 3 |
| 4. The rising of the sun..... | 3 |
| 5. The march of the men of Harlech..... | 3 |
| 6. Riding over the mountain (original melody by J. Thomas)..... | 3 |
| 7. The plain of Rhuddlan..... | 3 |
| 8. Love's fascination..... | 3 |
| 9. The rising of the lark..... | 3 |
| 10. The camp (Of noble race was Shenkin)..... | 3 |
| 11. Megan's daughter..... | 3 |
| 12. The minstrel's adieu to his native land (original melody by J. Thomas)..... | 3 |
| 13. Watching the wheat..... | 3 |
| 14. New year's eve..... | 3 |
| 15. David of the white rock, or The dying bard to his harp..... | 3 |
| 16. Over the stone..... | 3 |
| 17. The miller's daughter..... | 3 |
| 18. Come to battle..... | 3 |
| 19. All through the night..... | 3 |
| 20. The blackbird..... | 3 |
| 21. The dawn of day..... | 3 |
| 22. Britain's lament..... | 3 |
| 23. Black Sir Harry..... | 3 |
| 24. The departure of the king..... | 3 |
| <i>b</i> La source. Caprice of J. Blumenthal, transcribed..... | 4 |
| <i>b</i> The harmonious blacksmith, of Händel, transcribed..... | 3 |

WRIGHT, T. H.

- | | |
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| <i>b</i> Caledonian Fantasia, introducing favourite Scotch melodies..... | 4 |
| <i>b</i> Com'è gentil (Don Pasquale). Fantasia..... | 3 |
| <i>b</i> Deh calma oh cieli (Otello). Transcription..... | 2 |
| <i>b</i> Fra poco a me ricovero (Lucia). Arranged..... | 3 |